more social *salon* of the poet Heredia, where, amidst literary discussion, his friends Pierre Louys and Henri de Regnier courted their future wives among the poet's daughters. The symbolist movement was at its height: the poetry of Baudelaire, Rimbaud, Verlaine, Laforgue, and the teachings of Mallarme were forming the taste of a generation; little reviews and new theories of versification were rapidly multiplying; Schopenhauer was the rage and Nietzsche was beginning to be discovered; Wagners music (against which Gide was perhaps the only one to revolt) made the young swoon at concerts and led to endless discussions of new art forms; painters like Gustave Moreau, Puvis de Chavmines, and Odilon Redon were producing literary allegories and painting symbolic visions; the art theaters were stirring audiences to ecstasy and indignation with novel and ambitious works that were most often singularly undramatic. From Paris the electric current flashed to *avant-garde* groups everywhere: in Italy Gabriele d'Annunzio recognized the cull and subscribed at once to the new *Mercure de France;* Oscar Wilde, Whistler, George Moore, Aubrey Beardsley, and others came over frequently from London and took back ideas for their own *"Yellow Book;* the young Maeterlinck came down from Brussels and was hailed in Paris as a second Shakespeare; in provincial Montpellier Louys met the young Paul-Ambroise Valery and sent him to Gide in Paris.

In this world Andre Gide moved stiffly and cautiously. With his friends he started several little reviews and contributed to others, sometimes as far away as Liege. He shared Mallarme's conception of the nobility of the artist and the sacrifice of everything to the work of art. 1 lis first works were poems in prose and in verse, symbols in limited editions and without name of author, legible only to the initiate.

Most appropriately his journals for these first years are concerned principally with himself. Notes on his reading, travel diaries, records of conversations with friends (which play such a large part in the later journals) occupy but few of these pages devoted almost exclusively to self-scrutiny and dreams, to philosophic hesitations and emotional unrest, to gropings after a rule of conduct and amorphous plans for future creation. The will figures importantly in those early years and he seems never to have faltered in his intention; in January 1890 he notes:

*My pride is constantly being irritated by a thousand minute slights. I suffer absurdly from the fact that everybody does not already know what I hope some day to be, what I shall be; that people cannot foretell the work to come just from the look in my eyes/'

Fifty years kter, when for the first time Andr6 Gide made his complete *Journds* widely accessible, the text (despite the passages removed for incorporation into other works and the suppressions) ran to over thirteen hundred pages. The author had become a great figure of Eu-